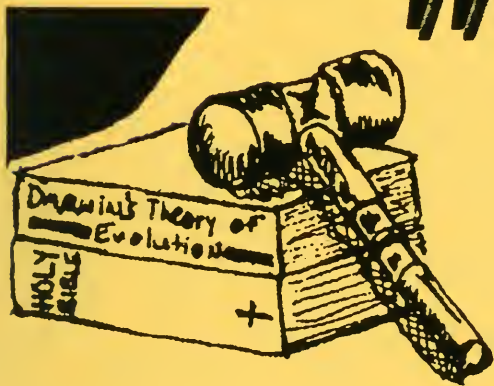


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Selwyn House School

Selwyn House Senior Players

Present

Inherit the Wind



by Jerome Lawrence and Robert E. Lee

Directed by: Dr. Byron Harker

ABOUT THE PLAY ¹

"Early in 1925 the Tennessee legislature, dominated by Fundamentalists, passed a bill providing that 'it shall be unlawful for any teacher in any of the universities, normals and all other public schools of the State, which are supported in whole or in part by the public school funds of the State, to teach any theory that denies the story of the Divine creation of man as taught in the Bible.'

This law had no sooner been placed upon the books than a little group of men in the sleepy town of Dayton, Tennessee, decided to put it to the test. George Rappelyea, a mining engineer, was drinking lemon phosphates in Robinson's drug store with John Thomas Scopes, a likable young man of twenty-four who taught biology at the Central High School, and two or three others. Rappelyea proposed that Scopes should allow himself to be caught red-handed in the act of teaching the theory of evolution to an innocent child, and Scopes—half serious, half in joke—agreed. Their motives were apparently mixed; it was characteristic of the times that Rappelyea declared that their action would put Dayton on the map. At all events, the illegal deed was shortly perpetrated and Scopes was arrested. William Jennings Bryan forthwith volunteered his services to the prosecution; Rappelyea wired the Civil Liberties Union in New York and secured for Scopes the legal assistance of Clarence Darrow, Dudley Field Malone, and Arthur Garfield Hays; the trial was set for July 1925, and Dayton suddenly discovered that it was to be put on the map with a vengeance.

In the eyes of the public, the trial was a battle between Fundamentalism on the one hand and twentieth-century skepticism on the other. The champions of both causes were headliners. Bryan had been three times a candidate for the Presidency, had been Secretary of State, and was a famous orator; he was the perfect embodiment of old-fashioned American idealism—friendly, naive, provincial. Darrow, a radical, a friend of the under dog, an agnostic, had recently jumped into the limelight of publicity through his defense of Leopold and Loeb [two notorious murderers of a child].

It was a strange trial. Into the quiet town of Dayton flocked gaunt Tennessee farmers and their families in mule-drawn wagons and ramshackle Fords; quiet, godly people in overall and gingham and black, ready to defend their faith against the "foreigners," yet curious

¹ Abridged from Frederick Lewis Allen, *Only Yesterday* (New York: Bantam Books, 1959), pp. 142-45.

to know what this new-fangled evolutionary theory might be. Revivalists of every sort flocked there, too, held their meetings on the outskirts of the town under the light of flares, and tacked up signs on the trees about the courthouse—'Read Your Bible Daily for One Week,' and 'Be Sure Your Sins Will Find You Out.'

Yet the atmosphere of Dayton was not simply that of rural piety. Hot-dog vendors and lemonade vendors set up their stalls along the streets as if it were circus day. Booksellers hawked volumes on biology. Over a hundred newspaper men poured into the town. The Western Union installed twenty-two telegraph operators in a room off a grocery store. And meanwhile two million words were being telegraphed out of Dayton, the trial was being broadcast by Chicago Tribune's station WGN, the Dreamland Circus at Coney Island offered "Zip" to the Scopes defense as a "missing link," cable companies were reporting enormous increases in transatlantic cable calls, and news agencies in London were being besieged with requests for more copy from Switzerland, Italy, Germany, Russia, China, and Japan. Ballyhoo had come to Dayton.

The climax came on the afternoon of July 20, when on the spur of the moment Hays asked that the defense be permitted to put Bryan on the stand as an expert on the Bible, and Bryan consented. So great was the crowd that afternoon that the judge decided to move the court outdoors, to a platform built against the courthouse under the maple trees. Benches were set out before it. The reporters sat on the benches, on the ground, anywhere, and scribbled their stories. On the outskirts of the seated crowd a throng stood in the hot sunlight which streamed down through trees."

Clearly, the central situation and many of the details in *Inherit the Wind* (1955) parallel those in the famous Scopes Monkey Trial. The playwrights, Jerome Lawrence and Robert E. Lee, change the name of the town to Hillboro, the names of the famous lawyers to Brady and Drummond, and the name of the defendant to Cates. They add the sub-plot (reminiscent of that of *Romeo and Juliet*) between Rachel Brown, her father, and Cates to develop the theme alluded to in the title. For the central scene in the play, however, the examination of Brady by Drummond, the playwrights draw most of the details from their historical model.

We have taken the liberty of representing that the entire trial took place outside on the courthouse lawn, the Argyle Street windows representing the outside of the courthouse and the right-hand lighting tower its clock tower.

SYNOPSIS OF SCENES

Time: July, 1925

**Place: The Lawn West of the Courthouse
Hillsboro, Tennessee**

ACT ONE

Scene I: Hillsboro receives Matthew Harrison Brady and Henry Drummond, both nationally known lawyers, who will prosecute and defend, respectively, Bertram Cates, a biology teacher accused of teaching evolution in the classroom.

Scene II: Brady and Drummond select the Jury.

ACT TWO

Scene I: The Reverend Jeremiah Brown delivers a sermon.

INTERMISSION

Scene II: The Prosecution presents its case, then the Defence.

ACT THREE

The Jury renders its verdict.

CAST LIST

In Order of Appearance

Melinda
Howard Blair
Rachel Brown
Mr. Meeker
Bertram Cates
Storekeeper
Mrs. Krebs
Rev. Jeremiah Brown
Mr. Corkin
Mr. Bollinger
Mr. Cooper
Mr. Platt
Hot Dog Man
Mrs. Blair
Elijah
E. K. Hornbeck
Timmy
Mayor
Matthew Harrison Brady
Mrs. Brady
Photographer
Mr. Bannister
Mr. Davenport
Henry Drummond
Judge
Dunlap
Mr. Sillers
First Workman
Second Workman
Reuter's Man
Woman (in the sermon)
Man (in the sermon)
Harry Esterbrook (Radio Man)

Francesca Caruana
Tom Watt
Annmarie Ruel
Jamie Seguin
Joseph Ayas
Muneesh Jha
Erin Riggs
Josef Szep
Chris Moffatt
Franco San Gregorio
Tom Fletcher
Joe Flanders
Henri Guay
Allison Gibbs
James Oliver
Eric Pedicelli
Ivan Neilson
Yan Besner
Antony Blaikie
Kathy Asimovic
Edward Kubow
Tim Martoni
Gandar Chakravarty
David Williams
Jesse Ikeman
Raymond Ayas
Tal Pinchevsky
Jeremy Adler
Mark Arguilles
Chris Aranda
Hilary McGown
Henri Guay
Paul Dery-Goldberg

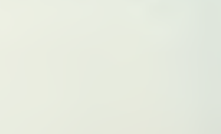
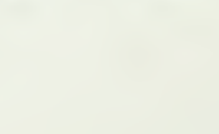
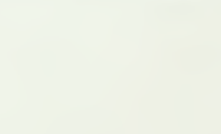
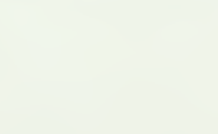
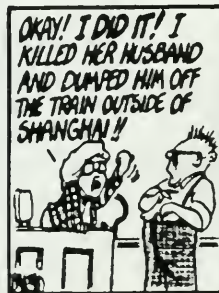
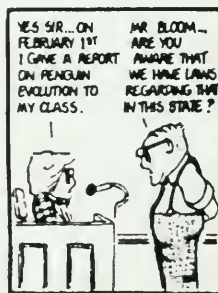
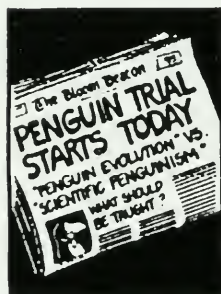
EXTRAS

Townpeople and Jurors

Jeremy Adler, Annie Bouhairie, Eugenio Burnier, Morgan Lackman, Gabriella Lori, John MacDonald, Carol Manning, David McKinnon, Charles McLean, Anna Neilson, Ivan Neilson, David Novak, Amitabh Saxena, Ric Sen, Mark Speilman, Lara Sterling, Constantine Vassiliou

Scientists: Witnesses for the Defense

Marc Belanger ('94), Mallar Chakravarty ('94), Prosanto Chaudhury ('91), David Cude, David Drury ('94), Virginia Ferguson, Chris Gayton ('94), David Haber ('94), Andrew Lord ('94), Brad Moffat, Brenda Montgomery, Tom Pitfield ('93), Shaun Rosengarten ('94), Marc Schaffer ('94), Steve Schelling ('90), Mary Ellen Viau



PRODUCTION CREW

Director	Byron Harker
Technical Producer	Marc Krushelnyski
Production Supervisor	Virginia Ferguson
Set Design	Byron Harker, Marc Krushelnyski
Casting	Byron Harker
Stage Manager	Adam Ginter
Runners	Jeremy Adler, Chris Aranda
Layout Design for Street Scene	Sara Colby
Descent of Man Painting	Brian Fanning
Detail Finish on Street Scene	Brian Fanning
Detail Painting	Scott Bailey, Graham Colby, Thomas Lin, Kyle-Sebastian Pilot, Joseph Szep, Tri Vinh Van, Tom Watt
Set Construction, Lighting Installation and Painting	Marc Krushelnyski Antony Blaikie, Jim Cousins, Gandar Chakravarty, Will Cobbett, Stephen Fish, Allison Gibbs, Byron Harker, Jesse Ikeman, Tom Johnson (’94), Christine Krushelnyski, Mike Lord, Hilary McGown, Chris Moffatt, David Novak, Eric Pedicelli, Erin Riggs, Franco San Gregorio, Jamie Seguin, Simplicio Urgel, David Williams
Publicity & Ticket Sales	Kathi Biggs Eric Goldwarg , Joel Lowsky, Brenda Montgomery, André Nguyen, Rob Rutledge, Brandon Sant, Alan Sarhan, Ben Sharp Scott Bailey
Ticket and Cover Design Costumes	Mary Ellen Viau Virginia Ferguson, The Cast, Mrs. Rumpf, Gabrielle Pilot, Judge Gold
Properties	Virginia Ferguson, Mary Ellen Viau, Chris Fordyce, Taylor Lloyd

PRODUCTION CREW *cont'd*

Video Filming Supervisor
and Editor

Marc Morgenstern

Live and Pre-Filmed Video
Cameraman

Stephen Fish

Back-Projection Switcher

Alex Grassino

Green Room Feed Video

Tri Vinh Van

Memorial Video

Roger Nincheri

Lights

Mike Lord, Hugo Blomfield,

Will Cobbett

Spotlight

Thomas Linn

Library Research

Virginia Ferguson

Script Editing

Byron Harker

Sound

Kyle-Sebastian Pilot, Gene Kruger

Make Up

Virginia Ferguson

Kate Angell, Carla Burke,

Mary Guay, Gayle Jewer,

Natalie La Croix,

Christine Krushelnyski, Susan Lord,

Irene Lunt, Dorothy Martin,

Celina Masoud, Brenda Montgomery,

Pat Patterson, Ellen Pinchuk,

Najwa Sallmon, Deborah Schattia,

Mary Ellen Viau, Lorayne Winn

Line Coaches

Kathi Biggs, Virginia Ferguson,

Mary Ellen Viau, Pat Shannon,

Andrew Webster

Programme

Byron Harker

Programme Layout

James F. McMillan

Programme Duplication and
Assembly

Christine Krushelnyski

Refreshment Stand

Kathi Biggs

David Novak, Rob Fargnoli,

Andrew Lassner, Mark Mulroney,

Adrian Schauer, Matthew Singerman,

Stuart Szabo

Hot Dog Vendor

Henri Guay

Cotton Candy Vendor

Noah Bloom

PRODUCTION CREW *cont'd*

Assembly of Staging Platforms

Marc Krushelnyski

Jeremy Adler, Mark Arguilles,
Joseph Ayas, Antony Blaikie,
Noah Bloom, Francesca Caruana,
Will Cobbett, Graham Colby,
Paul Dery-Goldberg, Joe Flanders,
Tom Fletcher, Chris Fordyce,
Adam Ginter, Paul Gomez,
Alex Grassino, Byron Harker,
Jesse Ikeman, Muneesh Jha,
Morgan Lackman, Thomas Lin,
Mike Lord, Tim Martoni,
Charles McLean, Chris Moffatt,
Eric Pedicelli, Tal Pinchevsky,
Rob Rutledge, Franco San Gregorio,
Amitabh Saxena, Alan Sarhan,
Jamie Seguin, Stuart Szabo,
Josef Szep, Tri Vinh Van,
Constantine Vassiliou, Tom Watt

Placards

"Read Your Bible" Banners

Mary Ellen Viau's Grade 4 Class
Ellen Pinchuk and Mary Ellen Viau

Other Portable Signs

Sara Colby and Mary Ellen Viau

Backstage Monitors

Rob Wearing, Andrew Webster,
Peter Govan

On Stage Food

Mai Lloyd, Shirley Martoni,
Mary Guay

Lemonade Cooler

McDonald's

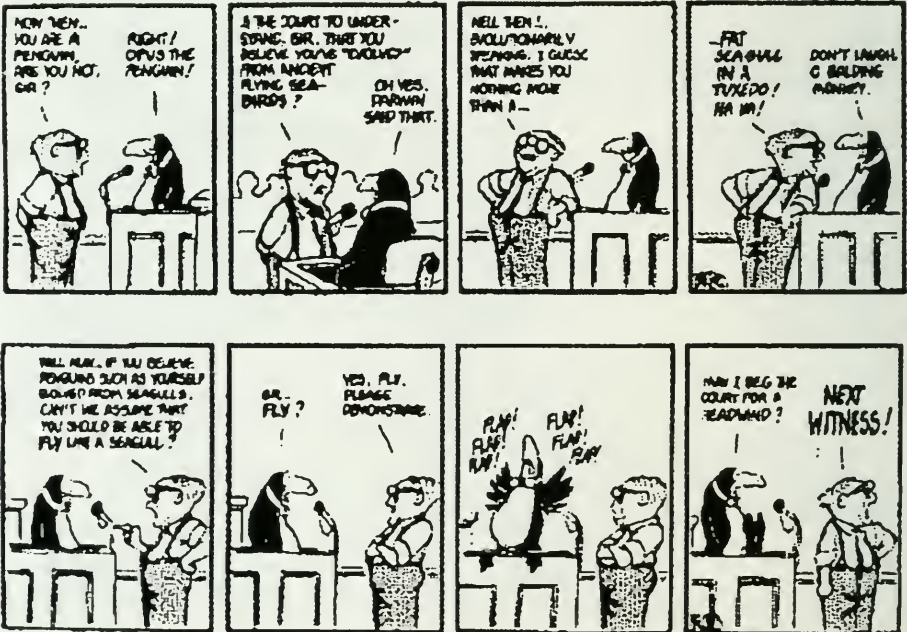
CREDITS

Black and White Snippets from Stanley Kramer's film *Inherit the Wind* (United Artists), starring Spencer Tracy as Drummond, Fredric March as Brady, and Gene Kelly as Hornbeck.

Live O. J. Coverage Tips from CNN

ACKNOWLEDGEMENTS

Love and gratitude to Virginia Ferguson, who has done everything in her power to help the director to get this blimp off the ground. Besides performing at her own initiative innumerable hands-on tasks, Virginia has drummed up support and help from the wider School community and buoyed up the director's occasionally sagging spirits. Virginia will not be able to help us next year because she will be teaching a night course in children's literature at the School of Library Science at McGill. Good luck, Virginia, in this new departure, and thanks for your continuing and amazingly generous help and love.





Special thanks, hugs and kisses also to the director's other distaff supporters and tireless helpers: Kathi Biggs, Mary Ellen Viau, and Brenda Montgomery.

Gratitude to Mark Morgenstern for giving up his life and skills to us during the final boarding stages and first flights. We much appreciate his friendship and his expertise in filming and teaching others to film on video.

Thanks and warm greetings from SHS to Brian Fanning, a personal friend to the Krushelnyski's, for his impressive artwork and his expert advice.

SPECIAL GREETINGS and thanks to all my Old Boys who agreed at Virginia's invitation to appear as extras!!!

Thanks to Debbie Dragone and Jim Leonidis for helping us with MONEY and for supporting us with their enthusiastic interest.

Thanks to Sara Colby for helping us with art work—at the last minute, as usual.

Thanks to Allison Gibbs, Erin Riggs, and Hilary McGown for their exemplary constancy in attending rehearsals and set-building sessions.

Thanks to the Phys. Ed. guys, especially Pete Govan and Steve Mitchell, for giving up to us their space and their guys.

Thanks and long-term service awards to Monty Krindle and to Roger Nincherl.

Thanks to Simplicio Urgel and Jim Cousins for their continuing interest and support.

Thanks and love to Marc Krushelnyski for yet again giving up his March break (and the two weeks after it) to attend to yet another Senior Play.

Thanks to Christine Krushelnyski for many favours, including making arrangements for the hot dog stand and the cotton candy machine.

